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similar to those already described, should ask when visiting the the factory for M. Nayrolles, the genial director, and they will find themselves exceptionally favored, as was the French President a short time ago.

With the view of cultivating the efforts of his employees to the highest possible efficiency, M. Nayrolles shares with them the profits of the business. This practice of dividing profits produces the highest results, and to such a method is attributed the exceptional skill of the embroidery work seen upon the door curtains in our illustration.

The process of galvanotypy is quite different from the process known as "galvanoplasty," in which art objects are reproduced by means of moulds similar to those used by iron or brass foundry, with all the faults of that method of reproduction. Galvanoplasty with its thick smothered up details, like a heavy coating of fluid over the surface of all reproductions, resembles cast iron modeling. It cannot equal the delicacy and beauty of objects transformed by galvanotypy.

In this latter process the plant, or model, remains within its metal sheath, or it may be burned out. A galvanotype of an oak leaf, or maiden-hair fern, is so delicate as to flutter or vibrate exactly as the original motive, a very fine metal coating being deposited and set upon the object. In the case of a tree trunk, covered with slender creepers, the process is the same, except that the trunk is removed from the galvanotype, and the cavity filled up with solid metal, or else the delicate metal deposit is backed with a metallic lining, sufficiently firm to make the trunk a useful ornament as a vase, or table flower pot.

In the case of flowers, or tropical plants entwined over park gates, the heaviest leaves are simply exaggerated in thickness, while the small, supported leaves need to be only the thickness of nature. Lamp stands made from the branch of a tree, or candle sticks from vegetable art artistic oddities. All vegetable and a great deal of animal life is available by this process.

The vase illustrated in Fig. 2 is a superb piece of work, considered as an art object, by the extraordinary skill of its execution.

The spherical bowl is of polished brass, and is about twenty inches in diameter. This is covered by a galvanotyped vine wreath, which shows the most minute and delicate details of the original plant, produced in a metal resembling dulled nickel. The result is as fine and crisp as the leaf itself.

Fig. 3, is an equally extraordinary work. It is a large picture frame, against which is placed with rare skill, a grouping of large leaved plants and trailing tendrils. The effect is strikingly beautiful, which, unfortunately, cannot be fairly reproduced by a photograph. The plants are of the same thickness as in nature, and equally realistic.

These two objects will probably go to America, leaving behind a fairly even weight of gold. No two examples of the same model can exist, as the plants disappear in the process, thus this decorative work can never become commonplace, nor can it be reproduced, as the works of the great masters of painting are reproduced.

To those whose occupations have an artistic side, this conversion of living plants into metal would mean much. By means of galvanotypy the ordinary methods of interior decoration with their untruthful hand studies of plants for paper, canvas, tapestry, upholstery and wall paper, would die out, owing to the cultivation of the eye by this new process for more natural and life-like surroundings. There would be a great danger of ordinary art work falling into disrepute when thus compared with nature herself. On the other hand, relief art work would be elevated, just as pictorial illustrations has been by photograph.

We may mention that the inventor of galvanotypy is M. Charles Juncker, of Paris, and we believe the process is patented in various countries, but, as with many a great genius, the qualities of a pushing business man are not possessed along with an artistic temperament developed to the highest degree, which, by the way, appears outwardly in a face beyond the conception of the noblest ideal of any painter.

AN ACADEMICAL STUDY AFTER TURNBULL.

THE design on page 57 is a reproduction of an academical study by Turnbull, the famous American painter of the revolutionary period. The design represents a full-length female form of perfect proportions, and for grace and beauty of execution would form an admirable subject for a frescoed ceiling, or tapestry panel.

SELECTING WALL-PAPERS.



It is the usual custom with decorators when about to apply their skill to walls and ceilings, to take their note of color from the prevailing tone of the carpet, which they usually find already spread upon the floor of the apartment. We think, however, that the starting point of every thing in the room ought to be the wall-paper itself. The wall-paper more completely fills the eye of the inmate, owing to its more commanding position in the room, than the carpet, which is very largely covered with furniture.

The decorations of a room, as to carpet, upholstery, fabric and portières, ought to be made to harmonize with the wall-paper as a background to the entire scheme of decoration. The first man to take possession of the interior ought to be the decorator, and the wall-paper, already placed in position, ought to be the key to the entire scheme of house furnishing?

Take for instance, a dining-room on the walls of which the decorator has placed a large fruit design in which deep Indian reds and blues are prominent. The carpet should follow the wall-paper in color, and the portieres should be in velour in a blue shade with silver embroidery. The furniture, which is usually in heavy oak, should be covered with leather in one of the red shades of the paper. By this means the customer secures a warm, cheerful, dignified scheme of decoration, without any suggestion of heaviness in it.

Now suppose a decorator enters a dining room with the furniture and decoration as above described, and finds that the paper on the walls is of a green tint, which is to be removed, and walls and ceilings decorated. Should the decorator replace the paper by another having another shade of green, or yellow? Manifestly not. The paper necessary to complete the decorative effect of the interior should be the one we have just described, whose prominent tints are deep Indian red and blue.

A beautiful paper for the reception room has just been put in the market by one of the best known wall-paper firms. It is a lacquer paper, the design being a Louis XVI brocade pattern in pale buff on an old rose ground. The ceiling has a cream tinted paper with old rose decorations in the border. Now, given the walls with a paper like this how should the furniture and draperies be chosen to match? Your furnisher whether he is a decorator himself or simply a furniture man, should first of all examine the wall-paper to see how his color combinations may be used? Manifestly, the proper decoration for the furniture would be an upholstered silk brocade with old rose stripes having a Louis XVI floral powdering, scattered on the surface at regular intervals, striped hangings could be purchased to match in brocatelle goods, and it would be the simplest thing in the world to decorate ones apartment, having the wall-paper as a key to the whole situation.

Suppose again, our decorator glorifies the parlor with a cream white paper, with a shade of ashes of roses running through it, and a suggestion of soft gray and blue in the pattern. He ought to finish the wood work in cream, see that the carpet has a cream ground and that the portières and draperies are in the blue of the paper, and the furniture upholstery in the two shades of ashes of roses and blue.

We speak of wall-paper in preference to fresco painting, because it is the cheapest and most convenient wall covering for ordinary rooms in this climate. It has the advantage of joining excellence of design to coloring and cheapness, which makes it possible that frequent renewal which cleanliness and sanitation demand. There is a decided advantage in choosing the finer grades of American wall paper which people who put their own thought and taste in the work of home decoration will be quick to appreciate.

Suppose the decorator is called upon to do an entire house in wall-paper, the furnishings of which are already in position. After a survey of the various patterns already in the market he finds that he can get nothing which will assimilate with the tone of color in the various rooms. He knows, however, that where twenty-five or thirty rolls of paper are required for a room, it is possible to select a design at the manufacturers and have it specially colored to agree with any particular scheme of furnishing, for the price at which the same grade of paper could be purchased at the stores.

In the cheaper grades of wall-paper the improvement in the pattern and coloring is very apparent, and many of these papers are quite as effective as the more costly varieties. Good designs in soft grays, blue-greens, pale terra cottas, tinted shades of buff and cream white, are set against exquisitely soft backgrounds, making a most attractive decoration for bedrooms.